


Opera Ireland

LA TRAVIATA

Giuseppe Verdi

19, 21, 23, 25 & 27 November 2005 at The Gaiety Theatre

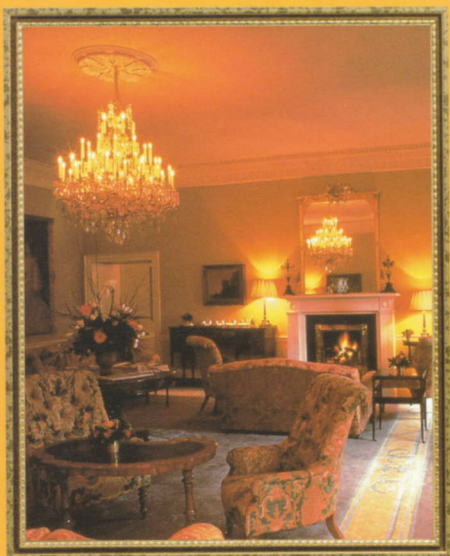



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LA TRAVIATA

Giuseppe Verdi

Sung in Italian with English Surtitles

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(Chorus Master: Cathal Garvey)

Gaiety Theatre, Dublin

19, 21, 23, 25 & 27 November 2005

There will be a 20 minute interval

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Giuseppe Verdi

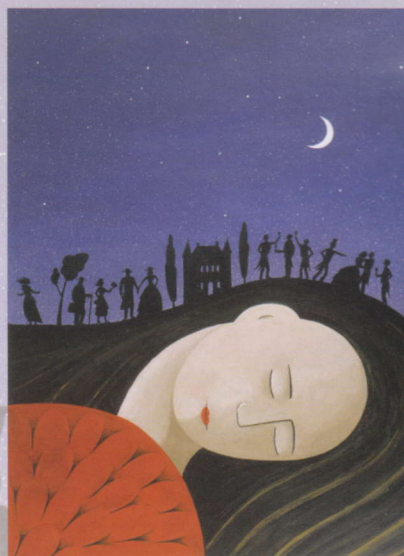
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Alfredo:
Germont:
Gastone:
Flora:
Baron Douphol:
Dr. Grenvil:
Marquis d'Obigny:
Annina:
Flora's Servant:
Messenger:
Giuseppe:

Violetta (Double):
Old Woman:

Victoria Loukianetz
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La traviata was first performed at Teatro La Fenice in Venice on 6 March 1853.

The first Irish performance was at the Theatre Royal on 14 October 1856.

The first DGOS staging, the society's inaugural production, was given in English at the Gaiety Theatre on 19 May 1941.

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La traviata - the plot at a glance

At a lavish party in her Paris house, the courtesan Violetta Valéry meets a young admirer, Alfredo Germont, who confesses that he has been madly in love with her for more than a year. Left alone after her guests have gone, Violetta muses on the idea of falling in love, then dismisses it and proclaims that she will live what is left of her life in a frenzy of pleasure and freedom.

Nevertheless, she decides to abandon her frenetic social life and set up home in the country with her new lover. Here, she is visited by Alfredo's father Giorgio Germont. He asks Violetta to give up her liaison with his son in order that his daughter's imminent marriage will not be tainted by scandal. Violetta, who knows that she is suffering from consumption and that separation from Alfredo may well hasten her death, agrees to give in to his emotional blackmail.

Unaware of the true nature of Violetta's sacrifice, the distraught Alfredo assumes that she has simply deserted him and returned to a life of luxury with her former protector, the wealthy Baron Duphol. He follows Violetta to a party at the home of Flora Bervoix where he denounces her in front of the horrified guests and then accepts the Baron's challenge to a duel.

Many months later, after he has learned the true facts from his father, Alfredo returns to ask Violetta's forgiveness. But it is too late: the consumption has taken its toll and he arrives just in time for a brief moment of happiness before the stricken woman dies in his arms.

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By 1853, when Verdi composed Traviata, he had so completely mastered the techniques of his day that he was able to employ them definitively. More than this, Traviata contains seeds that were to bear fruit in later operas.

La traviata

a middle-period masterpiece

The most outstanding element in Verdi's score of *La traviata* is his use of the current forms and devices to obtain a greater dramatic truth. It had been the custom of Italian composers during the first half of the nineteenth century to write operas as vehicles for individual singers to display their special virtuosity. Verdi had constantly been drawing away from this empty concept of composition. It is true that more than once he had an individual singer in mind for a particular role, but this was chiefly when he was inspired by some dramatic potentiality. By 1853, when Verdi composed *Traviata*, he had so completely mastered the techniques of his day that he was able to employ them definitively. More than this, *Traviata* contains seeds that were to bear fruit in later operas.

In the first act Verdi uses familiar forms and devices with a previously unknown dramatic effectiveness. In the duet between Violetta and Alfredo, "Un di felice", wherein Alfredo makes his avowal of love, Violetta's rejoinders are coloratura phrases of the most brilliant kind. Her reply, "Ah se ciò è ver", is thus couched in the *demi-mondaine* insincerity which was the conversational currency of Violetta and her class. The use of coloratura effects for their inherent and almost hypocritical fluency and sparkle is a masterly stroke of characterisation.

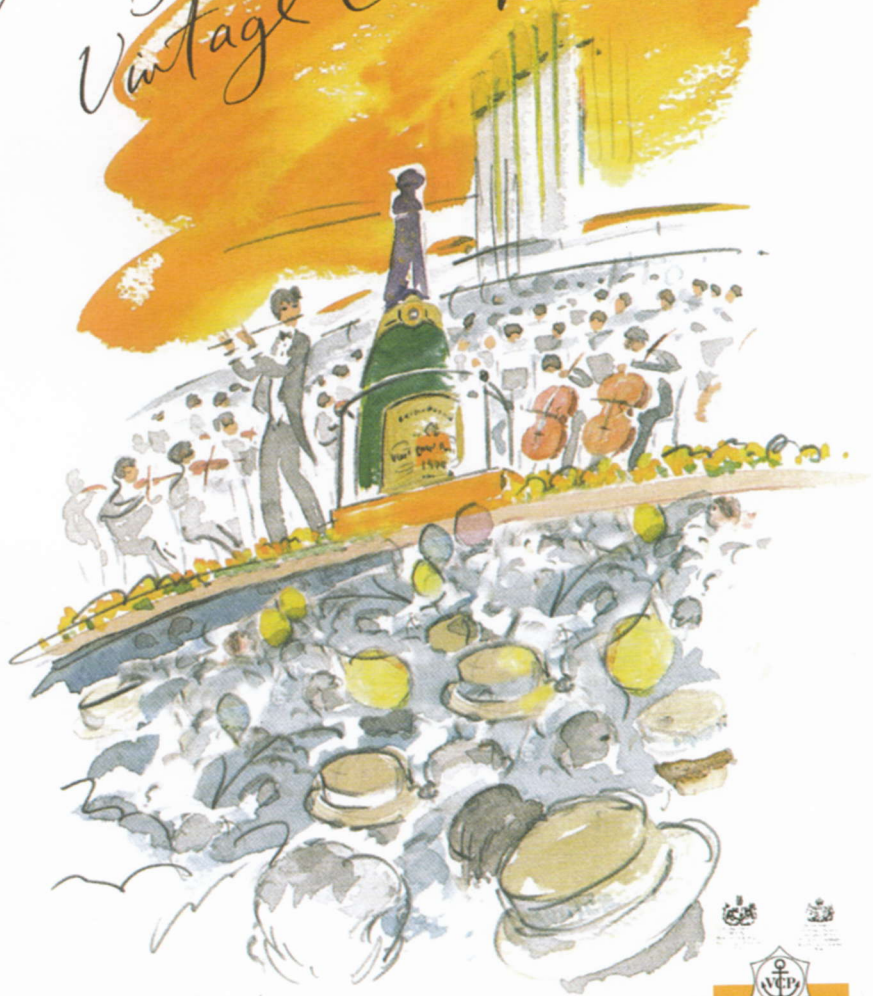
This is additionally effective when it is contrasted with the straightforward, deeply felt phrases of Alfredo, which are especially significant since his protestation "Di quell' amor" is used again and again in the course of the opera as the theme representing the love of Violetta and Alfredo. The use of part of an aria as a theme was not novel with Verdi; he makes similar use of "La donna è mobile" and Azucena's "Stride la vampa".

Verdi allies form and dramatic situation most closely in the *scena* which concludes the first act. The *scena* is a double aria form, dating back to the early eighteenth century; it consists of a preliminary recitative, a first aria in slow tempo followed by a faster aria of contrasting mood. Many well-



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known arias are in this form: Norma's "Casta diva", Lucia's Mad Scene, and the first aria of the Queen of Night. Verdi achieves a wonderfully fluent approach to this form when he actually furthers the dramatic development of the plot and allows the prima donna ten gratifying minutes of uninterrupted song alone on the stage.

These famous arias, "Ah, fors' è lui" and "Sempre libera", introduce us most realistically to the character of Violetta and her reactions to Alfredo. In the first air, to a charmingly introspective melody, she attempts to analyse her new emotion and then, perhaps for confirmation, she repeats Alfredo's "Di quell' amor"; then in a magnificently florid recitative she declares it folly for a woman of her kind to think of a serious attachment.

She launches into the great "Sempre libera", proclaiming it is for her to live in the unreal vortex of the *demi-monde* forever. In the melody he has provided for this aria Verdi has crowded all the brilliance and emptiness of her way of life. With great dramatic consistency, this expression is likewise made in terms of formidable coloratura. Most effectively, near the end of the aria, Alfredo, off-stage, reaffirms his plea by singing a variant of the "Di quell' amor" theme, while Violetta executes flashing, ascending scales and a breathtaking succession of high Cs.

Another scene in which the listener is struck by Verdi's sensitive approach to this opera is the encounter of Violetta and Germont in the second act. The sequence of emotions experienced by these characters is well realised and intensified in the music. The meaningful lines of recitative that precede Germont's plea set the whole relationship between the two characters in a minimum of words. The baritone's suave description of his daughter, "Pura siccome un angelo", is a melody full of opportunities for sustained *bel canto*. It is followed by an *agitato* passage for Violetta, "Non sapete", in which the melodic line makes clear her unsettled emotions. Then Germont sings, "Un di quando le veneri", envisioning that time when Violetta is no longer young, to a melody typical of Verdi at this period with its pattern of repeated thirty-second notes.



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The duet closes with another moving episode, "Conosca il sacrificio", in which the rapprochement between Violetta and Germont is achieved, concluding with a passage in protracted thirds.

The high point of the duet is rightly focussed on Violetta's consent to give Alfredo up, "Dite alla giovine". This episode is simplicity itself – a scale-wise melody in E flat major. Germont's responses, "Piangi, piangi", demonstrate, in a masterly way, by their contrary motion, the poignantly different positions of the characters. *Traviata* is full of these effective musical devices. The duet closes with another moving episode, "Conosca il sacrificio", in which the rapprochement between Violetta and Germont is achieved, concluding with a passage in protracted thirds.

Much effective music brightens the party scene at Flora's, known variously as Act III or Act II scene 2. It begins with two bright choruses of gypsies and picadors. Certain rudimentary attempts at local colour are made by the introduction of tambourines, but musically they bear the unmistakable stamp of early Verdi. The finest point in the scene is the relentless *idje fixe* for the scene of Alfredo's gambling with the Baron. Verdi reiterates a certain feverish figure, a device which Massenet adopted for his *Manon* in the Hotel Transylvanie scene.

There is a brief *aria dell' ira* (an old-fashioned name for this type of operatically expressed wrath) for Alfredo, "Ogni suo aver tal femina", and a pathetic aside which Violetta sings several times, ending "Pieta gran' Dio, pieta di me", which deserves mention in this scene. But its most effective point is the concluding ensemble *concertante* ... expressing simultaneously the differing emotions of his characters: ... the forgiving Violetta, the outraged Alfredo, and the helpless Germont.

The last act, as is typical of the early Verdi, is the touchstone of the opera. The prelude begins with a passage for the violins *divisi* in their upper register, symbolising the inherently introspective character of Violetta. This is followed by an overcharged melody of great beauty which rises to an almost unbearable climax on the A flat *in alt*, and ends with a long trill.

After a short and excellently understated scene with the doctor, interspersed with snatches of the prelude, Violetta, speaking aloud, reads a letter, the melody of "Di quell' amor" faint in the strings. Then in a magnificently despairing aria, "Addio del passato", she bids the world goodbye. This simple aria is the antithesis of her "Sempre libera", and





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in it Verdi has caught the consistency of fever and pain. This is soon followed by an ecstatic reunion with Alfredo set to that wonderful, surging type of figure he was to employ later in the *Ballo in maschera* love duo. “Parigi, o cara”, the succeeding duet for Violetta and Alfredo, contains tenderly beautiful melodies but is disappointingly formal in design, ending as it does in a long cadenza *a deux*. Surely if Verdi had written this scene later in his career, he would have given freer treatment to a moment of such devastating implication.

A passage of well-expressed despair is the “Gran Dio! Morir si giovine”, which Violetta sings after her futile attempt to rise. Foreshadowing the accompaniment to Desdemona’s “Esterrefatta fisso” are the ominous chords to Violetta’s “Prendi, quest’è l’image. This is followed by her touchingly ethereal “Se una pudica vergine”, punctuated by an implacable rhythm. And then to “Di quell’ amor” she speaks of her illusion of returning strength; a climactic “Gioia”, and she dies.

There are many other excellent and well-known parts of *La traviata*: Germont’s “Di Provenza” with its many opportunities for the baritone and Alfredo’s engaging “De’ miei bollenti” with its superlatively natural declamation. Important, too, is the familiar cello theme of the prelude to the opera which becomes Violetta’s heartbreaking “Amami Alfredo ...” (all in the second act). *La traviata*’s tight hold on the repertory is due to its essential nature: the enlightening work of a maturing genius with as great inducements for singers to undertake its roles as for audiences to listen to it again and again.

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The Lady of the Camellias

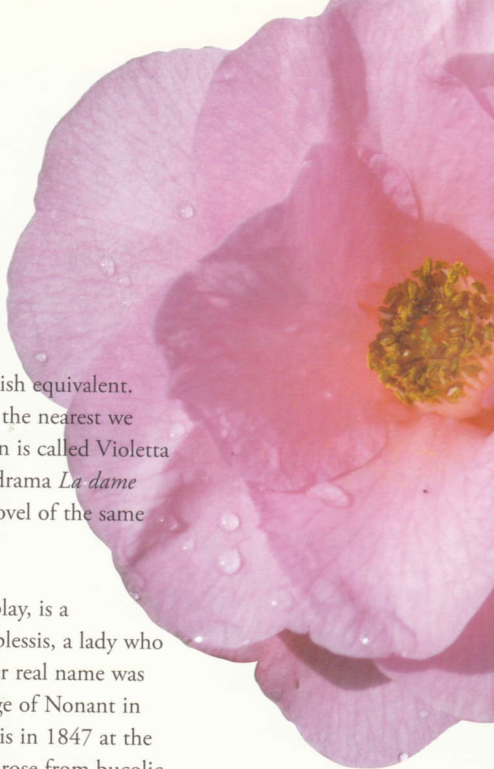
The Italian word *traviata* does not have an English equivalent. 'The woman who has gone astray' is probably the nearest we can get to a definition. The woman in question is called Violetta Valéry, and Verdi discovered her in Alexandre Dumas's drama *La dame aux camélias*, which was based on Dumas's own 1848 novel of the same title.

Marguerite Gautier, the protagonist in both novel and play, is a fictionalised version of the real-life courtesan Marie Duplessis, a lady who plied her trade in Paris during the 1830s and 1840s. Her real name was Alphonsine Rose Plessis; she was born in the small village of Nonant in Normandy in 1824 and she died of consumption in Paris in 1847 at the early age of twenty-three. The story of how this woman rose from bucolic destitution to urban luxury and aristocratic protection is an extraordinary tale of determination overcoming adversity.

She had not come from a good home: her grandmother had been half beggar, half prostitute; her father was ill-natured, vicious, hard and debauched; his wife had left him, abandoning her two daughters. Alphonsine's father is said to have sold her to some gypsies; at any rate, when she was about fourteen she turned up in Paris, starving, dirty and in rags. Within a relatively short time she became the best-dressed woman in Paris, a trend-setter, and a celebrity.

At the height of her career, Marie Duplessis numbered many titled and famous people amongst her 'clients', and these included Franz Liszt and the younger Alexandre Dumas. And it is Dumas himself who turns up in the novel and the play as Armand Duval, the young lover for whom Marguerite makes her big sacrifice. Verdi and his librettist Piave changed the names yet again, so that in the opera the lovers became Violetta Valéry and Alfredo Germont.

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Fenice Fiasco

It is a commonly believed that one of the factors that caused Verdi's *La traviata* to flop at La Fenice in Venice in March 1853 was the audience's unwillingness to accept an opera performed in a contemporary setting. The latter part of that statement is true. And it is precisely because the La Fenice management was fully aware of this aversion to 'modern-dress' on the lyric stage that action was back-dated a couple of centuries, and costumed accordingly. Indeed, it was some decades before *La traviata* was eventually seen in its intended 1840s setting.

So, what were the real reasons for that first night fiasco. It is difficult at this remove to know exactly what went wrong. The received view that the main roles were miscast is only partly true. The generous proportions of the leading lady, Fanny Salvini-Donatelli, may well have diminished the credibility of her portrayal of the consumptive heroine; but her actual singing was greatly admired and her big scene at the end of Act 1 was greeted with an ovation for singer and composer. It is true that the tenor Ludovico Graziani was below par and that the baritone Felice Varesi was unhappy with his role, but the most likely reason for the failure was the nature of the plot, a bitter-sweet story of the doomed affair between a consumptive courtesan and her tenor lover which was probably too risqué for the conservative Venetians of those times.

Whatever the causes behind the opera's initial problems, time has totally vindicated the composer and *La traviata* remains one of the most frequently performed works, not only in the Verdi canon but in the entire operatic repertoire.



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Biographies



Des Capliss – Baritone (Ireland) *Messenger*

Des Capliss started his vocal training at the DIT Collage of Music under Mary Brennan, and he is currently studying with Philip O'Reilly. He has appeared in many productions with Opera Ireland, Wexford Festival Opera, Opera Theatre Company and Co-Opera. His roles include Baron Dupol in *La traviata*, Sciarrone in *Tosca*, The Captain in *Eugene Onegin*, The Imperial Commissioner in *Madama Butterfly*, Police Officer in *Boris Godunov* and a Sentry in *Lady Macbeth of Mtsensk*. He has appeared with several choral societies. His oratorio repertoire includes Faure's *Requiem*, Brahms's *Requiem*, and Orff's *Carmina burana*. He has sung Pilate in Bach's *St. John's Passion*, and the baritone solo in Nielsen's Third Symphony with the National Symphony Orchestra and on Naxos CDs.



Giorgio Casciarri – Tenor (Italy) *Alfredo Germont*

Born in Florence, Giorgio Casciarri studied with Doris Andrews and Carlo Bergonzi and made his operatic debut as the Duke in *Rigoletto* in Bari. This was followed by Edgardo, Alfredo, Nemorino and Tebaldo (*I Capuleti e I Montecchi*) in Lucca, Treviso, Savona and Lecce. He began his international career with appearances in Marseille (Duke), Lisbon (Rinuccio in *Gianni Schicchi*) and Venice (Edgardo) as well as at La Scala Milan. Further contracts brought him to the Met, Rome, the arenas of Verona and Macerata and other Italian cities. He has also appeared extensively in opera houses all over Europe as well as in Detroit and Columbia. In addition to the roles already mentioned, he has sung in *La fille du régiment*, *I puritani*, *Un ballo in Maschera*, *Nabucco*, *Lucia*, *Faust*, *La Bohème*, *La traviata*, *Sappho*, *Mefistofele* and Massenet's *Le roi de Lahore*. In 2004 he made his debut at the Vienna Staatsoper as Fernand in Donizetti's *La favorite*.

Brendan Collins – Baritone (Ireland) *Dr Grenvil*

Brendan Collins has previously performed with Opera Ireland as Amantio di Nicalao *Gianni Schicchi*, Count Ceprano *Rigoletto* and Figaro in scenes from *The Marriage of Figaro*. He also took part in their tour to the Wiesbaden Maifestspiele earlier this year with *Orfeo ed Euridice*. He has also performed with Lyric Opera (Schaunard *La Bohème*), Opera Cork (Duphol *La traviata*, Dancaire *Carmen*, Yamadori *Madama Butterfly*), Anna Livia Opera (Pinellino *Gianni Schicchi*) Opera2005 (Count Almaviva (cover) *Figaro's Wedding*, Zuniga *Carmen*), and Co-Opera (Ceprano *Rigoletto*). Other roles include King Balthazar *Amahl and the Night Visitors*, Edwin *Trial by Jury* and Polyphemus *Acis and Galatea*. He began his studies with Robert Beare and Helen Hassett at the Cork School of Music and is currently studying for a Masters in Music Performance with Robert Alderson in the DIT Conservatory. Brendan can be heard as Holofernes on the original cast recording of Irish composer John Gibson's *Judith and Holofernes*.



Adrian Dwyer – Tenor (Australia) *Gastone*

Born in Melbourne, Adrian Dwyer studied at the Australian National Academy of Music, the Guildhall in London, and the National Opera Studio, where he was supported by the Friends of Covent Garden and the Australian Music Foundation. He made his European debut as Berlioz's Benedict at the Opera Comique, Paris, and subsequently sang Francesco in *Benvenuto Cellini* for the Orchestre de Paris' Berlioz Centenary. He has sung Lenksy for the Britten Pears School in Aldeburgh, made his US debut as Rodolfo in Baz Luhrmann's production of *La Bohème* in Los Angeles and sang Vakula in Tchaikovsky's *Cherevichiki* for Garsington Opera. Future engagements include *Maria Stuarda* for Grange Park Opera. Adrian Dwyer's wide concert repertoire includes choral works by Mahler, Mendelssohn, Puccini, Rossini and Verdi with Orchestra Leonardo da Vinci, Opera de Rouen; the Philharmonia Orchestra; the London Philharmonia Chorus; the Britten-Pears Orchestra, and the English Festival Orchestra, with such conductors as Daniel, Eschenbach, Bonynghe and Willcocks.





Martin Higgins – Baritone (Ireland) *Baron Douphol*

Born in Dublin, Martin Higgins studied there with Veronica Dunne, in Sienna with Carlo Bergonzi and at the National Opera Studio in London. He has sung with Opera Ireland, Castleward, Co-Opera, Anna Livia, OTC, WNO, Scottish Opera, Chelsea Opera Group and Opera Europa at Holland Park, Stowe Opera, Opera Interludes and Scottish Opera-Go-Round. His repertoire includes Publio in *La clemenza di Tito*; Malatesta in *Don Pasquale*; Sid in *Albert Herring*; Guglielmo and Alfonso in *Così fan tutte*; Germont in *La traviata*; Marcello and Schaunard in *La Bohème*; Sharpless in *Madama Butterfly*; Rambaldo in *La rondine*; Silvio in *Pagliacci*; Bernadino in *Benvenuto Cellini*; Enrico in *Lucia di Lammermoor*; Belcore in *L'elisir d'amore*; Figaro and Bartolo in *Il barbiere di Siviglia*; Escamillo in *Carmen*; Robert Harley in Wilson's *A Passionate Man*; Roucher and Fouchier Tenville in *Andrea Chenier*; and the title role in *Eugene Onegin*. He also has wide experience of operetta and has sung frequently in recital and oratorio.



Victoria Loukianetz – Soprano (Ukraine) *Violetta*

Kiev-born Victoria Loukianetz studied piano for five years before taking up singing at age 14. After graduating from the Kiev State Conservatory she made her operatic debut in her native city in Rimsky-Korsakov's *The Tsar's Bride*. Competition successes in Japan, Italy and Greece led to an engagement as Mozart's Queen of Night at the Vienna State Opera, where she has also sung Lucia, Adina, Maria Stuarda, Musetta, Donna Elvira, Olympia, Ophelia, Elvira (*Puritani*), Violetta, Gilda, and Woglinde (*Rheingold* and *Götterdämmerung*). She has also sung Violetta in many German houses as well as in Salzburg (with Muti), the Bastille, the Vienna State Opera, Menorca, Tel Aviv, Tokyo, Covent Garden and the New York Metropolitan. Her other roles, which she has sung in many other European houses, including La Scala Milan and at the Bregence Festival, are Konstanze, Donna Anna, Elettra (*Idomeneo*); Glauce (*Médée*), Rosina, Semiramide; Mayr's Ginevra, Norina; Oscar, Gulnara (*Corsaro*), Zerbinetta and Rosaura (*La vedova scaltra*).

Eimear McNally – Soprano (Ireland) *Annina*

A native of County Dublin, Eimear McNally graduated with a Bachelor of Music honours degree from UCC in 1997. A multiple Feis Ceoil prizewinner, she gained a Masters in Music Performance with Dr Veronica Dunne at the RIAM in 1999. Having made her debut with the RTÉ NSO under Alexander Annisimov in 1999, she moved to Munich where, in 2001, she completed a two-year Professional Studies Certificate course at the Richard Strauss Conservatory. Now based in Munich, her recent opera roles include Clorinda in Rossini's *La Cenerentola*, Blondchen in Mozart's *Die Entführung aus dem Serail* (Pasinger Fabrik and Prinzregenten Theater, Munich), Ninetta in Mozart's *La finta semplice* (Ekhoof Theatre Festival), Ninfa in Monteverdi's *Orfeo* (Deutsche Oper am Rhein, Dusseldorf) Flora in Britten's *The Turn of the Screw* (Vereinigten Bühnen Graz Theatre, Austria), and Musetta in *La Bohème* for Opera Theatre Company. Other roles include Belinda in Purcell's *Dido and Aeneas*, Nannetta in Verdi's *Falstaff* and Adele in Strauss's *Die Fledermaus*.



Lorcan O'Byrne – Bass (Ireland) *Flora's servant*

Dublin-born Lorcan O'Byrne studied at the Cork School of Music. He has worked extensively in the field of opera and musical theatre and made regular appearances with Opera Ireland, Anna Livia Opera, Lyric Opera and the Irish Operatic Repertory Company. His operatic roles to date include: Servant in *La traviata*; a Flemish Deputy in *Don Carlo* (Opera Ireland); A Country Gentleman in *Martha* (Anna Livia Opera); Usher in *Rigoletto* (Lyric Opera). He has participated in Masterclasses with Mark Shannahan and Robert Dean. Lorcan O'Byrne is currently studying in Dublin with Conor Farren.





Gerard O'Connor – Bass (Ireland) *Marquis d'Obigny*

Gerard O'Connor studied at the NOS and currently studies with Robert Alderson and Paddy McGuigan. He has sung with Opera Ireland, (most notably as Varlaam, Boris in *Lady Macbeth* and the Croucher in *Silver Tassie*), Opera Northern Ireland, Opera Theatre Company, Central Festival Opera, Castleward Opera, Chelsea Opera, Holland Park Opera; in Singapore, Holland and Belgium and at Covent Garden and Wexford Festivals. His roles include Bonze *Butterfly*, Colline *Bohème*, Abbot *Curlew River*, Zeta *Merry Widow*, Parson/Badger *Vixen*, Luther/Schlemil/Crespel *The Tales of Hoffman*, Rossini's Basilio, Sparafucile *Rigoletto*, Snug *A Midsummer Night's Dream*, Dikoy *Katya Kabanova* and Sarastro *The Magic Flute*. As an ENO Company Principal his roles include Zuniga *Carmen*, Boris *Lady Macbeth*, Dolokhov/ Belliard/Davout *War and Peace*, Trulove *The Rake's Progress*, Hunding *The Valkyrie*, High Priest *La Vestale*, The Croucher, Priam *The Trojans* and Fafner in *Rhinegold* and *Siegfried*. For Opera North he has sung Commendatore *Don Giovanni*. Next season he will sing Méphistophélès in Gounod's *Faust* for Opera Ireland.



Sandra Oman – Soprano (Ireland) *Flora*

Sandra Oman, who appears regularly with Opera Ireland, studied at the Dublin College of Music with Edith Forrest and Alison Young, and with Graziella Sciutti in London. She attended Carlo Bergonzi masterclasses in Italy and reached the final stages of the National Mozart Competition in the UK. She now studies with Conor Farren in Dublin. She has performed in Ireland, UK, USA, Faroe Islands and Poland with Opera Ireland, Lyric Opera, Co-Opera, Holland Park Opera, Opera in the Open and Opera Interludes (UK). Earlier this year she sang Musetta for Lyric Opera at the NCH, where she has also sung Gilda and Liu. She has also appeared in *Così fan tutte*, *Carmen*, *Die Fledermaus*, *Albert Herring*, *Nabucco*, *Aida*, *Macbeth*, *Madama Butterfly*, *Suor Angelica*, *Die lustige Witwe*, *Hansel and Gretel*, *La Bohème*, *Don Carlo*, *Pagliacci*, *Idomeneo*, *L'elisir d'amore* and *Norma*. Last year, the Vocal Heritage Society awarded her the Margaret Burke-Sheridan Medal for her contribution to opera in Ireland.

Jacek Strauch – Baritone (UK) *Giorgio Germont*

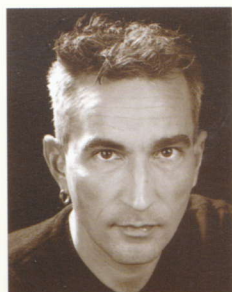
London-born Jacek Strauch, who doubled as Zemlinsky's Simone and Puccini's Schicchi for Opera Ireland in April, made his debut in 1979 with the Glyndebourne Touring Opera, and from 1980 to 1984 he was a company member in Würzburg and Saarbrücken. Multiple awards at the 1984 Belvedere Competition in Vienna led to guest appearances as Rigoletto, Tomschi Tonio, Mozart's Count and Martinu's Podkolyosin at ENO and WNO as well as in Nice, Berlin, Bonn Munich, Modena and Pretoria. Alongside these and other mainstream Italian roles his repertoire includes Beethoven's Pizarro; Wagner's Wotan (in *Rheingold*, *Walküre* and *Siegfried*) and Amfortas; Britten's Balstrode; Strauss's Barak and Oreste; and the title roles in Busoni's *Dr Faust*, Wagner's *Flying Dutchman* and Berg's *Wozzeck*. He has also sung Haudy in Zimmermann's *Die Soldaten*, Prus in Janáček's *The Macropulos Case* and the four villains in *Hoffmann*. In 1996 he sang Pacheco in the world premiere of James MacMillan's first opera, *Ines de Castro*, at the Edinburgh Festival.



Bruno Dal Bon (Italy) *Conductor*

Bruno Dal Bon graduated from the Conservatory of Milan in 1982. After further training with Franco Ferrara and Sergiu Celibidache he became assistant to Carlo Maria Giulini. He is currently President and Artistic Director of As.Li.Co. and of Teatro Sociale di Como. He has conducted *Rita*, *Il campanello*, *La gazzetta*, *Don Procopio*, *Madama Butterfly* and *Il trovatore* in Como, Pavia and Novara; *La Bohème* at the Sala Verdi of Milan; and *Rigoletto* in Treviso. In 1997, Dal Bon began his collaboration with the Kansai Opera of Osaka where he conducted *Madama Butterfly*, *Il trovatore*, *Falstaff*, *Tosca*, *Un ballo in maschera*, and *Adriana Lecouvreur*. During 2002-03 he conducted *L'elisir d'amore* in Graz and *Il trovatore* at Saint-Etienne. His most recent work includes productions of *Turandot* in Osaka, Puccini's *Trittico* in Graz and Falla's *El retablo de Maese Pedro* and *El amor brujo* in Como. Upcoming engagements include *La Bohème* and *Otello* in Osaka, and *Le villi* in Como.





Joachim Rathke (Germany) *Director*

Born in Kiel, Joachim Rathke started directing as a child by performing operas for his family in a self-made puppet theatre. He studied science of music and opera-directing in Hamburg and Berlin, acted as assistant director in Kiel, Frankfurt and Braunschweig, then as a guest assistant in Stockholm, Basel, Zürich, Riga, at the Salzburg Festival and at the Wiener Festwochen. From 1998 until 2001 he was at the Berlin Staatsoper Unter den Linden assisting directors like Freyer, Kupfer, Gilmore, Marthaler and Flimm, and directing his own productions from 1995. Since becoming freelance in 2001 he has directed Mozart's *Zauberflöte*, *Figaro* and *Così fan tutte*; Bartók's *Bluebeard's Castle*, Debussy's *La chute de la maison Usher*; Kaiser's *Ulysses*, Berg's *Wozzeck*, Puccini's *La Bohème* and Verdi's *Il trovatore* in Kiel, Braunschweig, Koblenz, Osnabrück, Aachen, Regensburg, St Moritz and Gstaad. After a recent successful production of Donizetti's *Lucrezia Borgia* in St Moritz, he is preparing Verdi's *Un giorno di regno* for next year.



Andreas Wilkens (Germany) *Designer*

Andreas Wilkens comes from Wiesbaden and lives in Berlin. After originally studying the history of art, he decided to concentrate on designing for the theatre, and one of his first creations was seen at the festival "Theater der Welt" in 1988. He acted as design assistant at the opera houses of Dortmund, Wiesbaden and Freiburg while continuing to design ballet and drama productions. Since 1994 he has designed operas for many of the great German houses, including Staatsoper Hamburg, Nationaltheater Mannheim, Staatstheater Wiesbaden, Opernhaus Halle, Staatstheater Saarbrücken, Staatstheater Braunschweig and Musiktheater im Revier Gelsenkirchen. Outside Germany, he has designed operas in Lucerne, Ankara and Strasbourg. His work includes *Les contes d'Hoffmann*, *Boris Godunov*, *Otello*, *Nabucco*, *Aida*, *Das Rheingold*, *Die Meistersinger von Nürnberg* and *Hänsel und Gretel* as well as *Wozzeck* and Berio's *Un re in ascolto*. This summer he designed Berg's *Lulu* in Strasbourg, his second collaboration with director Joachim Rathke, for whom he designed *Il trovatore* in Koblenz last year.

Imke Sturm Krohne (Germany) Costume designer

Born in 1966 in Bad Harzburg Germany, Imke Sturm studied art and fashion design in Hannover and worked as a fashion designer in Oldenburg, Hong Kong and Florence. In 1995 she became assistant to the set designer Reiner Wiesemes in the state theatre Braunschweig and has created sets and costumes since 1996. In 1999 she became a free-lance designer working in Braunschweig, Berlin, Regensburg, Aachen, St. Moritz. She is also designs for drama, dance-theatre, childrens- and youth theatre. *La Traviata* is the fourth production she has worked on with Joachim Rathke since 1998 with previous productions including *Il Turco in Italia* (2004) and *Lucrezia Borgia* (2005) St. Moritz Switzerland.



Lucy Carter (UK) Lighting designer

Lucy Carter studied dance and drama, then gained the advance diploma in Lighting Design at Central School of Speech and Drama. Her recent designs for theatre and opera include: *The Tempest* in Ipswich, *Frankenstein* in Derby, *Top Girls* in Manchester, *Larkin with Women* at West Yorkshire Playhouse, *The Rape of Lucretia* for European Opera and *Ciboulette*, University College Opera. Recent dance lighting designs include *Engram*, Royal Ballet Linbury Studio: *Amu* and *AtaXia*, Random Dance; *Dragonfly*, Random Dance and DanceCit; *Lachrymal*, Stuttgart Ballet; *Ballistik*, Les Ballets de Monte Carlo; *La Spectre de la Rose*, Ballet de Lorraine, Nancy; Triple Bill for Shobana Jeyasingh; *A Midsummer Night's Dream* and *Carmen-Privat*, both for Saarbrücken Ballet; *Reflection*, Rambert Dance; Phoenix Dance Spring Programmes 2004 and 2003; *Hinterland* - reworking of site specific work created for dance Umbrella and Shobana Jeyasingh; *Alpha* and *Polar Sequences*, Random, *2 Human*, English National Ballet, *Nautilus*, Stuttgart Ballet, *Qualia*, Royal Ballet; *Silence of the Soul* for Choreographer Fin Walker.





Carolin Steffen (Germany) Assistant director

Born in 1976 in Gelsenkirchen, Carolin Steffen is a qualified ladies' tailor. She graduated in 2000 from the Ruhr University in Bochum, in Theatre, Film & Television and German Studies. Her practical experience includes choreographing *Cabaret* in 1996 and directing *Frühlings Erwachen* in 1999. Following a period of training in the Drama Department of the Schillertheater, NRW, she was engaged from 1999 to 2005 at the Musiktheater im Revier, Gelsenkirchen, as Assistant Director and Stage Manager. Here she has worked on a varied repertoire including Mozart's Da Ponte operas and *Die Zauberflöte* with Dietrich Hilsdorf, *Rigoletto* with Immo Karaman, *Fidelio* with Gabriele Rech and *Parsifal* with Rosamund Gilmore. Carolin Steffen has worked on several occasions with Dieter Kaegi in Gelsenkirchen and elsewhere, including Theater Lübeck, Opera Ireland (*Eine florentinische Tragödie* and *Gianni Schicchi*) and Opéra Royal De Wallonie, Liège. Future engagements will bring her to Aachen and Münster.



Cathal Garvey (Ireland) Chorus master

Cathal Garvey made his Opera Ireland debut with *Boris Godunov* in 1999 and has since worked on over thirty operas including, *Aida*, *Lady Macbeth of Mtsensk*, *Flying Dutchman*, *Silver Tassie*, *Don Carlo*, *Carmen*, *Queen of Spades*, *Andrea Chenier*, *Jenufa*, *Rigoletto* and *Orfeo ed Euridice*. Born in Cork, he studied violin and piano at the Cork School of Music, completed a Masters Degree in Conducting at UCC and did two years of further study at Moscow Conservatory. He is Principal Conductor of the Dublin Orchestral Players and Musical Director of Dun Laoghaire Choral Society. He has also conducted the NSO, the Ulysses Orchestra, the Irish Sinfonia, the Dublin Baroque Players and the RIAM Wind Ensemble. He conducted IORC's *Me and My Girl* in Cork and Dublin, and *Broadway Classics* in the NCH. He has also acted as Chorus Master and Assistant Conductor for Opera South, Lyric Opera, and Anna Livia Opera.

Mairéad Hurley (Ireland) Répétiteur

Mairéad Hurley studied at the RIAM in Dublin as well as at UCD and at the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. For Opera Ireland Mairéad has worked on *La Bohème*, *Macbeth*, *The Gypsy Baron*, *The Merry Widow*, *Les contes d'Hoffmann*, *Die Fledermaus*, *La traviata*, *The Barber of Seville*, *Aida*, *The Flying Dutchman*, *Madama Butterfly*, *Don Carlo*, *Carmen* *Andrea Chenier*, *Rigoletto* and *Die Zauberflöte*. She has also worked with OTC, ONI, Wexford Festival and the RTÉ Proms. Productions for ONI include *Idomeneo*, *Hansel and Gretel*, *The Magic Flute*, *Fidelio* and *Don Giovanni*. She has been the accompanist for all of Opera Ireland's Masterclasses in Limerick, and also for Gerhard Markson's International Conducting Course.





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Eye die die dee-dee-dum
Doo Doo Doo Dooby Do
Da da da dum da dum

Dee dee dee deedle-do
Eye tie di doodle dum
La la la ha-ha-ha
La la ti pom pom pom

La eye ti mo-beel
La hee ta hoo hah
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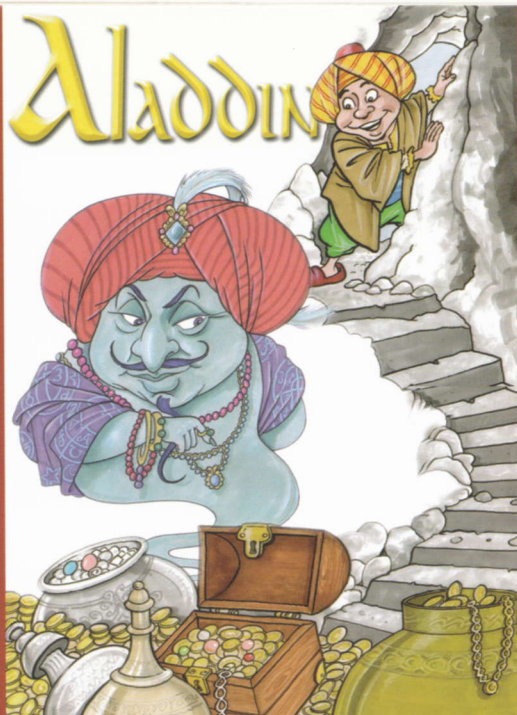
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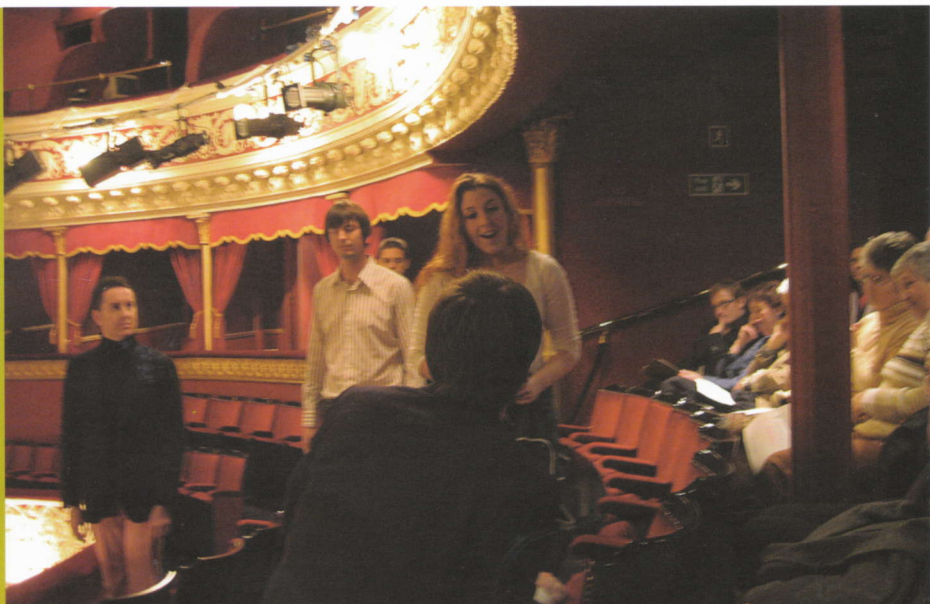
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Ronan Denny
Zureena Desai
Patrick Devine
Aidan Dillon
Elizabeth Doherty
Gillian Donnellan
Owen Donohoe
Anne & Bernard Dowd
Carol Dowling
David Downes
Joseph H Downes
Andrea Doyle
Terence & Danielle Durney
Ineke Durville

Paul Dwan
Barbara Eagar
George E Egar
Krisztina Eustace-Werkner
Tim Evans
Brian Farley
James Fennelly
Maedbaine Fennelly
Barry Fenton
Mary Finlay Geoghegan
Aline Finnegan
Francis Fitzgibbon
Ann Fitzsimons
Jennifer Flegg
Ann Flynn
Michael Foley
Gwendolen Foster
Lesley Fox
Charlotte A. Frorath
R.G.C. Fuller
Aidan Gallagher
Joseph Gallagher
Mary Galvin
Nuala Garrett
Anne Clare Garvey
May Giblin
Gerard Gillen
Ann Gilmore
Grania Gilroy
Michael Glackin
Joe Gogan
Stephen Gordon
Cecily Grant
Patrick Groarke
Peter & Moira Haden
Noreen Hamilton
Dick Hanrahan
Philomena Hanratty
Anthony & Clair Harpur
Liam & Eithne Healy



Così in the bar!

Opera Ireland's fourth collaboration with the students of DIT Conservatory of Music will take place in the bar of the Gaiety Theatre at lunchtime, during the Winter Season. These performances help young Irish Singers to further their careers in opera and we do hope you will come along and support these aspiring professionals.

Così Fan Tutte

Tuesday 22nd November

Wednesday 23rd November

Friday 25th November

Saturday 26th November

*All performances commence at 1pm
and will last approximately
1 hour and 15 minutes.*



Friends

Maura Hegarty
Michael Hensey
Denis Hickey
Pamela Jean Hickey
Aideen Higgins
Niall P. Higgins
Joseph C. Hogan
Sean Hogan
Noel Horgan
M.P. Hughes
David Humphries
Celia Jackson
Anne Marie James
Michael Jordan
K.W.S. Kane
Regina Kealy
Mary Keane
Max Keane
Rachel M Keane
Brian Kearney
Miriam Kearney
Marguerite Keenan
Patricia Kelleher
Elaine Kelly
Fidelma Kelly
Patricia B. Kelly
Patricia Kelly
P. Kelly
Paul Kennan
June Kennedy
Joan M. Kenny
Noel Kenny
John Keogan
Rhona Keogh
Liam King
Dermot Kinlen
James & Ita Kirwan
Rita Kirwan
Aisling De Lacy
Pat Laffan

Barbara I. Law
Conor Lawson
Maureen Lemass
Donal & Helen Linehan
Michael Lloyd
Breda Logan
Kenneth Lucas
Karsten Lux
Martin Lyes
Catherine Lynch
Maria Lynch
Deirdre Lyons
Gerald Lyons
Joan MacCarthy
W.A.L. & J. MacGowan
Carmel MacHale
Tony Macken
Eithne MacManus
Anne Madsen
Paul Magnier
Martin Maguire
Bryan Maher
Michelle Malone
Yvonne Malone
Anthony & Joan Manning
Annette McAleer
Mary McAnaney
Catherine McBrinn
Mary McCarthy
George McCaw
Michael McClintock
James J. McCormack
Angela McCrone
Brendan McEneaney
Aidan McGowan
Patrick McGowan
Felim McLaughlin & Sonya
McGuinness
Frank McGuinness
Kevin McGuinness

Monica McHenry
Barbara McKenna
Justin McKenna
John & Liz McManus
T.B.H. McMurry
Terry Meagher
C H B Mee
Stephen & Barbara Mennell
Michael Moloney
Luke Mooney
John Moore
Sara Moorhead
Pat Morgan
Michael Moroney
Nicola & Robert Mountford
B.A. Moylan
Kitty Mulligan
Mary New Mulvany
Daniel Murphy
Kay Murphy
Ray Murphy
Ronan Murphy
Freida Murray
William Neenan
David Neligan
Aine Ni Riain
Doreen Nolan
James O Beirne
Herman O'Brien
J. Kenneth O'Brien
Rita O'Brien
Gerard O'Carroll
Eleanor O'Connor
James & Sylvia O'Connor
Jean O'Connor
John & Viola O'Connor
Liam O'Daly
Dorothy Odium
Mary O'Donnell
Donal O'Donovan

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Gioachino Rossini

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Charles Gounod

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Book online: www.operaireland.com

Gaiety Theatre Box Office: 01 677 1717;
10.00am - 7.00pm Monday - Saturday
(*booking fees will apply for telephone transactions*)

Friends

Colette O'Flaherty
Rosalind O'Hara
David O'Higgins
Maire O'Kelly
Sean O'Kelly
Denis O'Leary
Katherine O'Loughlin
Kennedy
Margaret O'Mahony
Michael A. O'Mahony
Anne O'Meara
Joan O'Meara
Ann O'Neill
Desmond O'Neill
Maire O'Reilly
Rosemary O'Reilly
Joseph O'Riordan
Mary Rose O'Shea
Caitriona O'Sullivan
Tom Owens
Patricia Pasley
Maurizio Passi
Dorothy Percival
Caroline Phelan
Donnie Potter
Laurence Power
Hilary & Donald Pratt
Mary Prendergast
Seamus Puirseil
Maura Puite
Margaret Quigley
Michael Relihan
H.H. Rennison
Michael Reynolds
Patrick Rigney
Joy Riordan
Derek Robinson
Sarah Rogers
John Rountree
Patrick D Rowan

Jim Ruane
Philip Ryan
Richie & Mairead Ryan
Barbara Schmidt
Angela Scully
Mary J. Sheill
Mark Sherry
O D G Skelly
J W Smyth
Diana Soese
Paddy Spain
Mary Spollen
Jim Stephen
Natasha Souter Johnson
Ursula Sweeney
Aidan Synnott
Julie Talbot Brady
Myles Thorn
John Tierney
Mary Tierney
Mary Toner
Mary Troy
John D. Turley
Brendan & Valerie Twomey
Sheila Tyrell
Anne Valentine
Ada Wall
Brian & Nolie Walsh
Kevin Walsh
Rosemary Walsh
Thomas Walsh
Elizabeth Walshe
Brendan Ward
Dermot & Maeve Ward
Mary Warren-Darley
Niall Watson
Valerie Webb
Barbara Whelan
Linda Williams
Denis Wood

Laurence Wyer
Seamus Wynne
William Young
Anonymous



DGOS/Opera Ireland Productions 1941 - 2005

A

Allegra, Salvatore

Ave Maria

1959

Il medico suo malgrado

1962

B

Balfe, Michael W

The Bohemian Girl

1943

Beethoven, Ludwig van

Fidelio

1954 1994

Bellini Vincenzo

La sonnambula

1960 1963

Norma

1955 2003

I puritani

1975

Britten, Benjamin

Peter Grimes

1990

Bizet, Georges

Carmen

1941 2002

Les pêcheurs de perles

1964 1987

C

Charpentier, Gustave

Louise

1979

Cilea, Francesco

Adriana Lecouvreur

1967 1980

Cimarosa, Domenico

Il matrimonio segreto

1961

D

Debussy, Claude

Pelléas et Mélisande

1948

Delibes, Léo

Lakmé

1993

Donizetti, Gaetano

Don Pasquale

1952 1987

L'elisir d'amore

1958 1996

La favorita

1942 1982

La figlia del reggimento

1978

Lucia di Lammermoor

1955 1991

F

Flotow, Friedrich von

Martha

1982 1992

G

Giordano, Umberto

Andrea Chénier

1957 2002

Fedora

1959

Gluck, Christoph W

Orfeo ed Euridice

1960 2004

Gounod, Charles

Faust

1941 1995

Roméo et Juliette

1945

H

Handel, George F

Giulio Cesare

2001

Messiah

1942

Imeneo

2005

Humperdinck, Engelbert

Hänsel und Gretel

1943 1994

J

Janáček, Leoš

Jenůfa

1973 2004

Katya Kabanova

2000

L

Lehár, Franz

The Merry Widow

1997

Leoncavallo, Ruggiero

Pagliacci

1941 1998

M

Mascagni, Pietro

L'amico Fritz

1952

Cavalleria rusticana

1941 1998

Massenet, Jules

Manon

1952 1980

Werther

1967 1977

Mozart, Wolfgang Amadeus

Così fan tutte

1950 1993

Don Giovanni

1943 2003

Idomeno

1956

Top: Tosca, 2004

Below: Gianni Schicchi, 2005

Die Entführung aus dem Serail
Le Nozze di Figaro
Die Zauberflöte

1949 1964
1942 1997
1990 2005

Musorgsky, Modest
Boris Godunov

1999

Offenbach, Jacques
Les contes d'Hoffmann

1945 1998

Ponchielli, Amilcare
La Gioconda

1944 1984

Puccini, Giacomo
La Bohème
Gianni Schicchi
Madama Butterfly
Manon Lescaut
Suor Angelica
Tosca
Turandot

1941 1996
1962 2005
1942 2000
1958 1991
1962
1941 2004
1957 1986

Reficz, Lufino
Cecilia

1954

Rossini, Gioachino
Il barbiere di Siviglia
La Cenerentola
Italiana in Algeri

1942 1999
1972 1995
1978 1992

Saint-Saëns, Camille
Samson et Dalila

1942 1979

Shostakovich, Dmitri
Lady Macbeth of Mtsensk

2000

Smetana, Bedrich
The Bartered Bride

1953 1976

Strauss, Johann
Die Fledermaus
Der Zigeunerbaron

1962 1998
1964 1997

Strauss, Richard
Der Rosenkavalier
Salome

1964 1984
1999

T
Thomas, Ambroise
Mignon

1966 1973

Tchaikovsky, Peter Ilich
Eugene Onegin
The Queen of Spades

1969 1997
1972 2002

Turnage, Mark-Anthony
The Silver Tassie

2001

V
Verdi, Giuseppe
Aida
Un ballo in maschera
Don Carlo
Ernani
Falstaff
La forza del destino
Macbeth
Nabucco
Otello
Rigoletto
Simon Boccanegra
La traviata
Il trovatore

1942 2000
1949 1992
1950 2001
1965 1978
1960 1998
1951 1973
1963 1997
1962 1986
1946 1981
1941 2004
1956 1974
1999 2005
1941 1995

Victory, Gerard
Music Hath Mischief

1968

W
Wagner, Richard
Der fliegende Holländer
Lohengrin
Tannhäuser
Tristan und Isolde
Die Walküre

1946 2001
1971 1983
1943 1977
1953 1963
1956

Wolf-Ferrari, Ermanno
Il segreto di Susanna

1956

Z
Zemlinsky, Alexander von
Eine florentinische Tragödie

2005



Top: Rigoletto, 2004

Below: The Magic Flute, 2005

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